

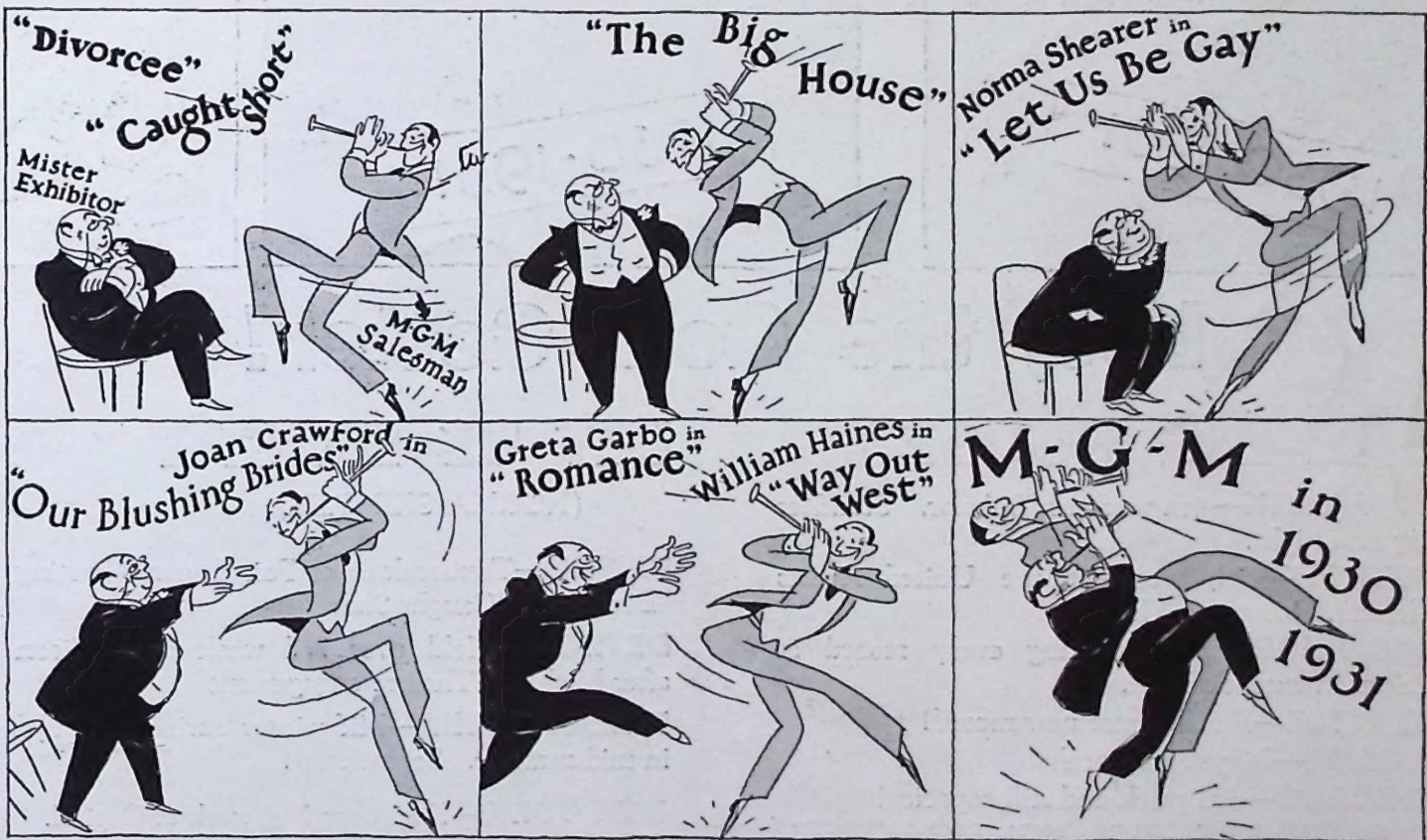
CANADIAN MOVING PICTURE DIGEST

Vol. 22, No. 13

TORONTO 2, CANADA

July 26th, 1930

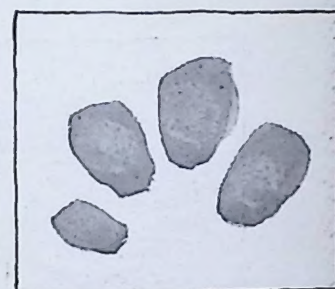
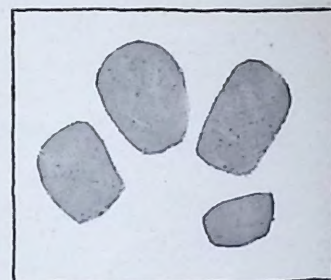
SWEET MUSIC!



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RAY LEWIS

Editor and Managing Director

Vol. 22, No. 13

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The Ostrich



HERE is a story told about the ostrich, which accuses it of hiding its head in the sand when pursued; and since it can no longer see, it imagines its pursuers cannot see it.

Those who have had some experience with ostriches state that this Old Bird is too wise for any such blind nonsense; and although its wings are too short for flight, it has a kick in its legs, and plenty of speed to give those who attack it a good battle, instead of burying its head in the sand, and getting its tail feathers plucked!

However, someone has told the "Sand story" on the ostrich, stuck to it; and the ostrich cannot live it down, consequently, when we refer to humans as being ostriches, we are accusing them of belonging to that class of "None so blind as those who will not see."

There is a noticeable apathy in our Industry in all of its branches; and the zealous ones, with the showman spirit still within, have this listlessness to combat in an endeavour to inspire an interest!

No one now appears to be "Crazy" about a star, a director, an author, or an idea for publicity; and yet without this momentum to back up the exhibitor's enthusiasm, how is the exhibitor to enthrone patronage?

Apocryphos of this coolness, the Young Generation is growing up to take the place of the Older Patronage, now more keen on diet and exercise than Pictures, in order to neither look nor behave like its age!

This Young Generation is reaching beyond the age-limit restrictions; and is also growing away from Motion Pictures, since the industry has not been interested in cultivating or retaining this Young Trade!

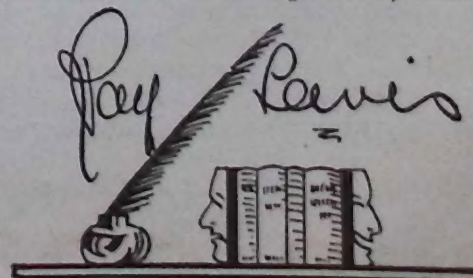
No business which does not build trade for generation to generation can ever remain in business.

Let us not be "Ostriches" on this angle. The business vision has been good, as far as settling this Industry down to a more equitable and sound policy of trading, but entertainment which is in the Show Business Class, cannot sell itself without the Barnum Complex being in evidence!

That old self-hypnotism which hypnotized the people right up to the box office, and sent them away from the show still under its spell of having seen "the greatest show on earth" is the "selling policy" which makes a Picture Market!

Somehow this hypnotism has been lost in the "sound business equation," and the remains of it have gone astray among the agricultural friends of the Stock Market, namely the Lambs and the Bulls, or perhaps our showmen have now become so rich that emotion is not considered good class!

Who has the answer?



RALEIGH



RAY LEWIS

PRESENTS

THE COLUMBIA Disney Fish Symphony showing at the Tivoli this week is another demonstration of the genius of its creator, Iwerks!

So clever and unique are these animated drawings, with their sound accompaniment, which not only amuse prodigiously, but educate through the information contained in their nonsense, that we claim for this series of Columbia Shorts, a good place in the Sun of Motion Picture Entertainment; and if any exhibitor has not already presented this series to his patronage, he is overlooking a winning bet!

THERE is some talk in the press about English exhibitors organizing to boycott American Sound Pictures on September 1st, providing a reduction in prices is not forthcoming. These exhibitors claim that a percentage and minimum schedule of charge is in order; and that exhibitors cannot cover the minimum rate arranged!

It occurs to the observer that this trading in Motion Pictures is growing closer and closer to the policy of percentage playing exclusively as introduced in the days of Road Shows. Companies played the house manager on a percentage basis regardless of the size of the town and capacity of the house. The grade of percentage was established according to capacity of business, but where a manager had a chain of houses, a straight percentage, running through for the large and small houses, was one of the methods of trading!

At one time, not so long distant, and not yet fallen into disuse, the salesman's price for a picture was the best that he could get. This was the "old trader" policy. "Old as the hills," and probably the inspiration for the phrase "putting one over," or "getting a bargain."

Our Industry has grown away, somehow, from this method of trading. Prices, that is minimum prices are fixed; and although upon occasion these may become elastic, the distributor, having been, and still doing business as an exhibitor also, has an idea of what an exhibitor can afford to pay! Nevertheless, one's judgment is not infallible; and when a group of exhibitors talk about "boycott," there must be a reason for such a declaration, which brings us back to our much discussed "arbitration."

YOU know the old cry, "Let's get together," we've heard it since the days of General Film, who marched exhibitors up a hill, then marched them down again; and when they were up they were up, my boys, and when they were down, they were down, but when they were in the middle they were neither up nor down!

How about the "middle" of the "hill" on picture prices? Percentage arrangements!

In last week's issue of the Digest, we note that M-G-M breaks its own Best Record, hav-

ing had 28% more new season contracts turned in for the new season, than this company has ever recorded at this time!

You know what they say, "You can't fool all the people all the time," you have to give them value, if you expect to repeat on past orders. M-G-M has passed through the test of value by increasing its contracts to supply exhibitors. It's good show business, real show business, it's the proof positive that exhibitors enjoy doing business with M-G-M, and that M-G-M is satisfied to keep exhibitors doing business with them!

Business only builds up through a mutual and reciprocal satisfaction between the producer and consumer!

THE REGAL FILMS LTD. is announcing that there is a "definite and growing demand in Canada for the better class of British pictures."

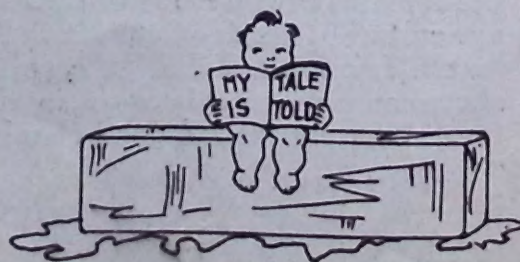
Regal is correct, good British Pictures have made money for their distributors and exhibitors in Canada; and now that the added quality of the British voice in the Talking Pictures has been introduced, the Quality British Productions should prove most acceptable to picture patronage.

We note that among the British releases "Atlantic" is coming! Criticisms of this picture place it in the superlative class; and these criticisms are not based on reviews won for "Atlantic" in Great Britain, but tributes that have come from American Showmen.

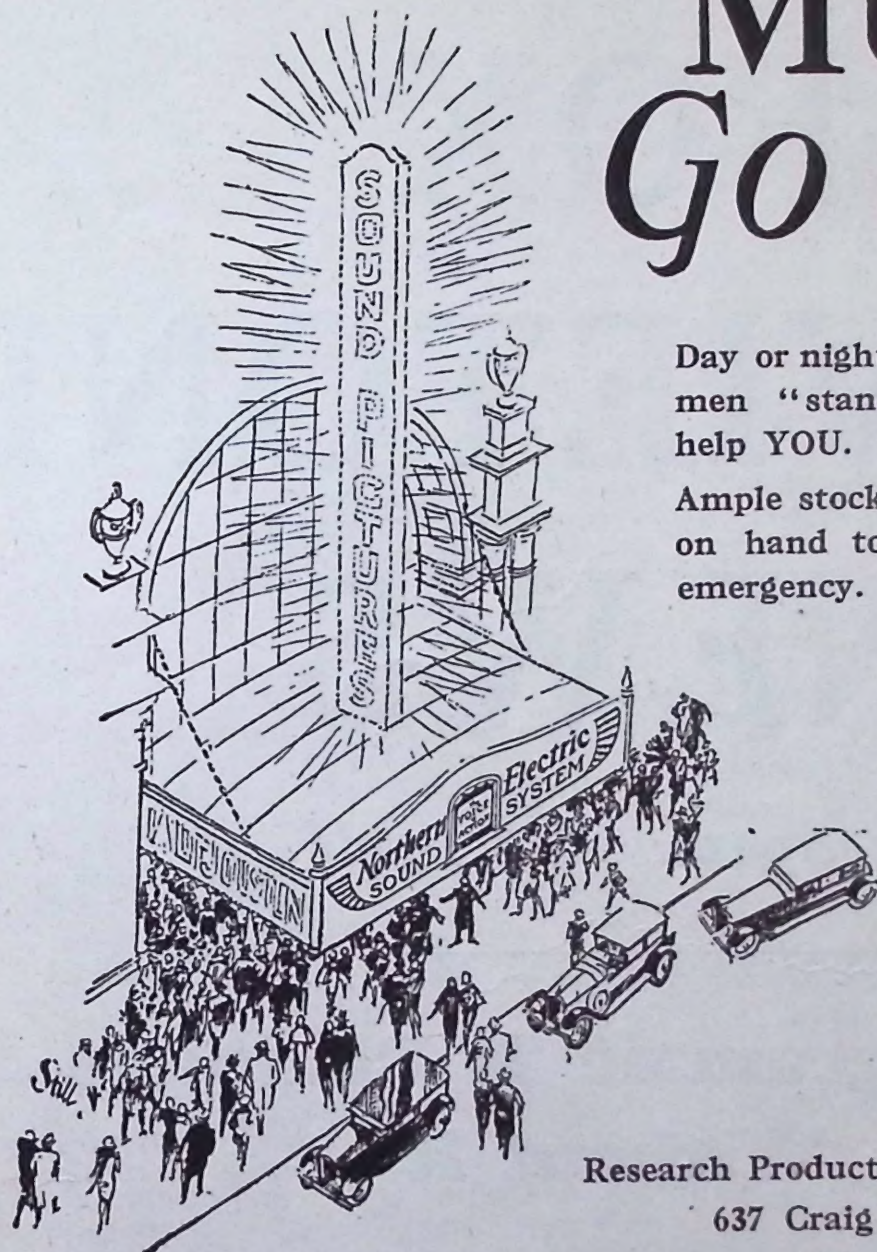
ALL QUIET on the Western Front" has successfully turned the corner of a four week's run at the Royal Alexandra, Toronto, despite some of the hottest weeks which we have had for some years, during the summer months in Toronto!

It is a most unusual picture, one not easily forgotten; and for those who have read Remarque's remarkable book, it is particularly interesting!

Tom Daley is at it again. Now that he has cooled his theatre so that he can advertise "Don't go away for a holiday, stay at the Tivoli," he is introducing another scheme of lobby decoration and another innovation. Your editor always wanders around to The Tivoli when she wishes to inhale the fragrance of a showman's enthusiasm!



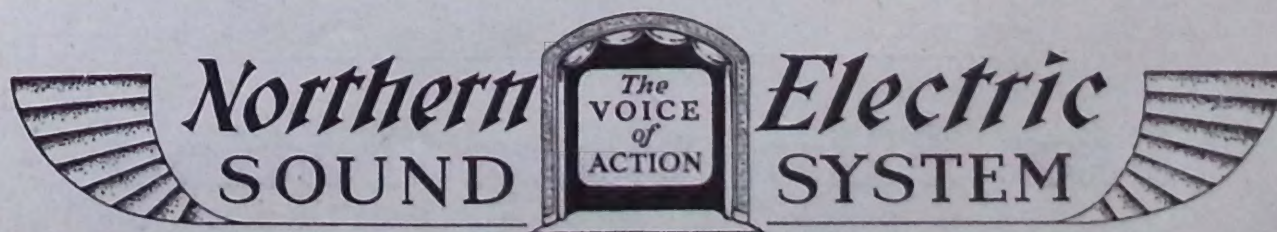
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Performing Right Licenses

EXHIBITORS are again cautioned to await further developments and investigation in the matter of taking out Performing Right Licenses, as requested by the Canadian Performing Right Society.

The Copyright Law requires that every sheet of copyrighted music shall be duly registered at Ottawa. It was the copyright law which was invoked for the protection of exhibitors during the legal battle which was waged with the Performing Right Society for six years; and which saved the theatre owners thousands of dollars in Performing Right taxation.

It is claimed by the Canadian Performing Right Society that they can collect upon the musical composition of the British Performing Right Society; and that they have now, through an American affiliation a right to collect on American musical compositions.

There is in all about 3,000,000 musical compositions. Of this number, 1,000 are registered in accordance with the copyright law requirements. Of the 1,000 the exhibitor has no means of ascertaining who really owns the copyright, or if one actually exists, if the composer has vested his copyright in the Performing Right Society. The exhibitor is not furnished with a list of copyrighted music, but is required to keep a list of all the music played at his theatre; and to make a weekly report of same to the Performing Right Society.

In view of the uncertainty of the rights of the copyrighted music, and the limited amount of music registered for copyright at Ottawa, in view of the fact that the various Radio stations and national musical exhibitions have made no arrangements to comply with the requested taxation of the Performing Right Society, exhibitors are advised not to take out licenses until the Performing Right Society has established beyond doubt its legal right to make the tax collections it desires to make; and to force the exhibitor to present to this Society a weekly report of music presented at the theatre, in addition to a report of capacity of theatre and admission prices.

Aside from all these angles, The Digest contends that as far as exhibitors are concerned, that in the rental of a copyrighted film for public exhibition purposes, the exhibitor pays for the right to publicly present the film as rented; and that in the rental of such Sound film, recording fees, etc., are already taken care of; and that the exhibitor is not liable for the payment of any other fees.

The Performing Right Society contends that when a song is purchased at a shop, the purchaser only buys the right to use that song, or musical composition for non-public performances; and that public exhibition is restrained.

When the exhibitor buys film he purchases this film through a distributing agency of a producer, which rents the film to the exhibitor at a certain fee, or price, covering the public exhibition of that film. If the Performing Right Society has a public performance copyright on the music utilized in Sound films, it is for them to collect their rights from those to whom the copyright to record and reproduce has been given. The exhibitor is not the source for such collection; and if such were a legal collection, how about the dialogue? Would not the author of the dialogue have a right to collect from the exhibitor also?

Incidentally, Canada is faced with a great deal of unemployment, but we note that certain theatres are again gradually introducing orchestras to strengthen their weekly presentations, and to accede to the demand of the public for the restoration of the human element of Art in our theatres. It is therefore not the purpose of The Digest to encourage any obstacle, by way of fur-

ther taxation upon the theatreowner, to prevent him from absorbing some of the unemployed musicians.

We are not objecting to any protection which an author should receive for his creative ability. We feel that an author is as entitled to protection for his work; as an inventor for his invention, but it is necessary to first discover who is the author of a copyright; and in what manner is the exhibitor responsible to the author for the use of such works of the author as are performed at the exhibitor's theatre.

The fee of ten cents a seat as charged in the United States is not a permanent fee. In several countries this fee has been increased three times. Furthermore no company has a right to demand the information from a theatre which the Performing Right Society is demanding; and exhibitors are warned to keep the capacity and prices of admission in respect to their theatres as information which is their own business. (Editor)

Film Peace Pact Signed By Germany and America

AT A CONFERENCE between German and American film interests, an agreement was signed whereby both countries agree to divide up the world markets so far as their patents on talking equipment are concerned. This pact ended a conference of five weeks, during which, several times, differences of opinion nearly dissolved the conference.

This agreement is regarded as one of the greatest patent pools, as it involves corporations practically controlling the talking picture industry of the world.

A great deal of credit, for the success of this conference, goes to Will Hays, American film arbiter and also chairman of the conference, who several times when an unpleasant and fruitless ending seemed imminent, prevented the meeting from coming to an unsatisfactory conclusion.

The meaning of the act is simply that producers may obtain licenses throughout the world under German and American patents. It also provides for a free interchange of pictures and licensed apparatus.

This pact divides the world market between German and American factories. Germany has the right to supply sound films equipment to Danzig, the Saar, the Memel Territory, Austria, Hungary, Switzerland, Czechoslovakia, Holland, the Dutch East Indies, Denmark, Norway, Finland, Yugoslavia, Roumania and Bulgaria.

America will furnish the United States, Canada, Newfoundland, Australia, New Zealand, the Straits Settlements, India and Russia. Any apparatus required in other countries, notably France and the British Isles, will be made in German and American factories.

A complete exchange of American and German patents and manufacturing and technical information is provided for in this agreement. A new apparatus will be manufactured shortly in order that American films may be shown on German equipment and vice versa. Up to this time it has been technically impossible.

Northern Electric Sound For Ontario Theatres

The Hollywood on Yonge and St. Clair Streets, Toronto, will soon open its doors with Northern Electric Sound Equipment. The Capitol at Port Hope, the new Famous house, is nearing completion; and will shortly reopen with Northern Electric Sound also.

Capitol Theatre

Ready for Decorations

The construction of the Capitol Theatre, Port Hope, Ont., is nearly completed. The theatre is now practically ready for the decorations which are to be of a very artistic kind. The equipment, to be installed, is of the newest style with all latest improvements. Toronto artists will do the decorating.

Mr. Smart, who will manage the theatre, was in Toronto and returned full of enthusiasm regarding the interior of the Capitol. He stated that the auditorium will be a riot of colors resembling a Spanish garden.

No definite date has been set for the opening, but it is expected to be before the middle of August. It is thought that the Capitol Theatre will be one of the finest in Canada.

Theatre Chains Bought

By Warner Bros.

That Warner Bros. Pictures Inc., had acquired several theatre chains, having in all more than 125 theatres was revealed in the approval of the application of this company to list \$750,000 additional optional 6 per cent. convertible debentures due in 1929, and 156,710 additional common shares on the New York Stock Exchange.

Among the principal chains are the Federal Theatre Company, the Appel Amusement Company and Appel Theatre Circuit, also the Crescent Circuit. The total seating capacity of the acquired theatre chains is 100,660.

FOR SALE

One set LEEDY CHIMES, 1½ octaves, C to F, with mallet, case, and Bonne Rack, guaranteed as good as new \$75.00

One Parade Snare Drum, as good as new, in Case \$25.00

One genuine K Zildjian Turkish Cymbal, 15 inch..\$10.00

FRED R. PURSEL,
LYRIC THEATRE, SIMCOE, ONT.

Quebec Safety League

Holds First Meeting

The first meeting of the Province of Quebec Safety League was held in the Mount Royal Hotel, Montreal. At this initial meeting it was decided that a sub-committee would be formed of members of the committee and other branches of the league, who in co-operation with the city authorities would make an inspection of the theatres recommending whatever changes or alterations which might be necessary in order to assure the patrons of rapid exit.

At the meeting it was stated that the committee will publish news letters entitled "Theatregrams," these will be distributed once every two weeks to theatre owners in the province.

After four hours of desperate fighting by three brigades and the citizens of Dubuc, Sask., fire that caused a loss of \$40,000 was brought under control after eight o'clock Monday morning, July 14.

The Dubuc Hotel, Wright and Sons block, are in ashes, together with the contents, including equipment for a new picture theatre.

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SIX PROJECTORS (5 Powers, 1 Simplex complete with lenses)

Screens—Scenery—Reels—Rewinds

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Motiograph Low Intensity Reflector Arcs—Built like a lathe, with a machined bed that covers the feed screw. Arc motor feed outside the lamp housing. Full adjustments throughout. Arc Striker and Pilot Lamp. Fits Simplex, Powers or Western Sound Base as well. The Finest Lamp that money can buy, double the value of most lamps on the market.

Vocalite Glass Bead Sound Screens—In any size up to 20' x 40'. Approved for use with Western Sound Systems. Perfect projection surface, yet allowing sound from Speakers to pass through it without muffling. The only screen surface giving true rendition of colored scenes.

Superlite Bi-Focal Lenses—The lens that automatically gives you the same size picture on track or disc using a proportionate aperture. A slight turn of the outer sleeve changes the lens from one focus to the other, at the same time shifting the lens centre according to the aperture in use.

Adjustable Lens Mounts with Proportionate Apertures for either Motiograph or Simplex Projectors. Permits using former lenses for disc or silent, quick change to another pair of lenses and track apertures to give same size pictures as on disc.

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Show Business



(Special to The Digest from Winnipeg)

Major Joseph Graham, 48 years of age, manager of the Grand Theatre at Regina, Sask., and for three years operator of the Playhouse, Winnipeg, died in the Regina General Hospital, July 16, after an illness that had lengthened into four months.

His wife, Christine Graham, and eight children survive. Other immediate relatives are a sister, Mrs. Pears, in London; a brother, Charles, in Wales; William, in England; and Ada Graham, Regina, a sister-in-law.

Major Graham, soldier and showman, known in theatrical and military circles throughout Canada, was born in Bangor, North Wales, coming to Canada 30 years ago.

When the trumpet of war blew over nations in 1914, Major Graham was one of the first Regina officers to enlist.

Before the war, and before coming to Regina, Major Graham was a member of the famous Lord Strathcona's Horse, at Winnipeg, where he rose from the rank of private through the non-commissioned ranks to the position of sergeant-major instructor. Afterwards he was appointed an officer with the rank of lieutenant in the 95th Saskatchewan Rifles.

As a theatre manager, Major Graham had at various times operated theatres in Saskatoon and in Yorkton. Up to a few years ago he managed the Ross and Metropolitan Theatres in Regina, and at one time operated the Orpheum in Moose Jaw, Sask. He was manager of the Grand Theatre for several years.

(Special to Digest from Ottawa)

Little interest is being shown in Canadian independent circles for the annual convention of the M.P.T.O. which is scheduled to open at Denver July 29. The Canadian M.P.T.O. has not been active during the past year and no arrangements have been made for Canadian representation at the Denver convention.

Various developments of importance are scheduled for announcement at the annual convention of managers of Famous Players Canadian Corp. at Toronto, August 1, following the absorption of the Canadian chain by Paramount-Publix. The circuit is now divided into Eastern and Western Divisions but arrangements are being made for further grouping of Famous Players' houses under district managers who will be those in charge of key theatres.

It is also understood that announcement will be made regarding the re-introduction of stage shows in suitable theatres, these being Publix stage units. For months, Jack Arthur, supervisor of presentations, Toronto, has had a stage show only at the Uptown Theatre, Toronto, but they are to be featured in other local houses as well as in Montreal, Ottawa, Hamilton, London, Quebec and Halifax in Eastern Canada and in various Western theatres, it is intimated.

"All Quiet on the Western Front" has gone into its fifth week as a road show at His Majesty's Theatre, Montreal, thus establishing a new local record for film runs. The Universal special is also in its fourth week at the Royal Alexandra Theatre, Toronto. Both of these houses are normally classed as legitimate theatres.

Moving picture men have been looking up the blue books for information regarding Ray Jackson who announced at New York that he had organized the Canadian-American Talking Picture Studios, Ltd., at Montreal to produce talking features to qualify under the British quota law. Montreal newspapers have practically ignored the project.

With a possible view to the introduction of Publix stage shows at B. F. Keith's Theatre, Ottawa, Manager Joe Franklin has been installing new equipment, including a Brenkart Brenograph.

A bid for business from the Canadian side of the International line is being made by Schine's Grand Theatre at Malone, N.Y., through the advertising of current attractions in the Gleaner newspaper published at Huntingdon, Quebec. Huntingdon, Ormstown and other nearby Quebec towns have no theatres of their own. The Grand at Malone is wired.

Lewis Epstein, proprietor of a miniature golf course at Toronto, was remanded when he appeared in police court charged with operating the course on Sundays and charging an admission. All trick golf links have been ordered closed on Sundays.

The Walkerville Theatre at Walkerville has been closed for a month and will re-open as the Tivoli Theatre after many alterations have been made. A new feature will be an attractive stage. Manager C. T. Spencer is the new son-in-law of Clarence Robson, Eastern Division general manager of Famous Players Canadian Corp.

Considerable interest has been aroused in the withdrawal of "With Byrd at the South Pole" from Canadian theatres. After playing two runs, one at the Tivoli Theatre, Toronto, and the Palace Theatre, Montreal, further engagements of the Byrd production were cancelled and the film box is now on the shelf. The presentations at Toronto and Montreal proved very disappointing, little enthusiasm being shown toward the portrayal of the Byrd achievement by the Canadians. Further, Canadian officialdom did not appear to be very enthusiastic regarding the showing of the picture in the Dominion.

Despite depression talk, there are indications of considerable theatre building activity in Western Canada. Three theatres are under construction in various cities and five in Winnipeg alone are undergoing extensive alterations.

A brick and concrete theatre is being erected at Saskatoon, Sask., measuring 50 by 130 feet, by the Roxy Theatre Company, of which N. Rothstein of Winnipeg is president.

Famous Players is building a new Rossland Theatre at Rossland, B.C., to seat 700 people.

A Winnipeg syndicate is erecting the Academy Theatre, a suburban house, in Winnipeg.

Alterations are under way at the following Winnipeg houses: RKO-Capitol, Strand, Dominion, Gaiety and Walker. Gordon C. Howden has taken a five-year lease on the Dominion Theatre and will re-open it in August after changes are made.

Round About the Studios



Gavin Gordon, Greta Garbo's new leading man, who will be seen in her next picture, "Romance," for Metro-Goldwyn-Mayer.

Wallace Beery celebrated the completion of his work as Sheriff Pat Garrett in King Vidor's "Billy the Kid," by accepting delivery on a new six-lace Travelair Cabin plane, replacing the craft which crashed with his pilot some months ago.

Beery has phoned his lodge at Silver Lake to have his improvised landing field in heavy timber cleared off, as he is planning to leave shortly for an extended vacation.

Next to flying Beery likes best to toss flies to festive and waiting trout. His next screen role, will be the part of P. T. Barnum in Grace Moore's film based on the life of Jenny Lind.

Walter Weems, who wrote all the special dialogue for the new Moran and Mack comedy, and who also essays the role of the Sergeant in "Anybody's War," has been signed by Mack Sennett to write comedy for the new series of Mack Sennett Talking Comedies, and the Mack Sennett Brevities.

Radio Pictures is again to bring a Samuel Shipman story to the talking screen.

Negotiations were completed between the author and William LeBaron, vice-president in charge of RKO production, whereby the rights to an original by Shipman, "The Losing Game," is to be produced by Radio Pictures.

While dramatic artists predominate in the cast of "Her Man," Pathe's picture of the Havana underworld, there are more well known comedians in the picture playing supporting roles than in any production made by that company. The cast includes James Gleason and Harry Sweet, who are featured; Slim Summerville, Jerry Drew, Neely Edwards, Kewpie Morgan, Charlie Dougherty and Bud Jamieson. With the exception of Gleason, every one of these actors have been either featured or starred in two reel comedies.

Columbia's "Sweethearts on Parade," under the direction of Marshall Neilan, is going into the last weeks of production at the Christie studios in Hollywood. Alice White heads an unusual cast of favorites which includes Lloyd Hughes, Marie Prevost, Kenneth Thomson, Ray Cooke, Wilbur Mack, Ernest Wood, and Max Asher.

"Sweethearts on Parade" is a sophisticated comedy revolving about the rivalry in the Navy and the Marine Corps for the hearts of young girls. The plot is unique and the treatment unusual. The story is by Al Cohn and James Starr and was adapted for the screen by Colin Clements.

"Raffles," Ronald Colman's third talking picture, scored a tremendous success at its London trade show preview this week, it is announced by Arthur W. Kelly, Vice-President of United Artists, who received a cable to this effect from London yesterday. Mr. Colman's "Bulldog Drummond" remains one of the most financially successful American films yet shown in England. The star has himself but recently returned to these shores from a continental vacation.

All-talking screen productions of "Journey's End," Tiffany's famous film version of R. C. Sherriff's noted stage play, are about to go into production in France and Spain with French and Spanish casts, according to an announcement yesterday from the Home Office of Tiffany Productions, Inc.

The cast of Warner Baxter's next picture, "Renegades," is being rapidly rounded out and production is expected to begin soon at the Fox Films studios. The latest selection is Myrna Loy as leading lady. George Cooper, another late addition, will have a featured role. The others are J. M. Kerrigan, Noah Beery and Gregory Gaye. Victor Fleming is slated to direct.

Jeannette MacDonald has been engaged by Fox Films to be J. Harold Murray's leading lady in his next picture. It will be "Stolen Thunder," based on a Saturday Evening Post story by Mary F. Watkins. The directorial assignment has been given to Sidney Lanfield, and Ned Martin will be associate producer.



Buck Jones and Vera Reynolds, playing in "The Lone Rider," for Columbia.



Joan Crawford, as she will appear in her newest starring vehicle for Metro-Goldwyn-Mayer, "Our Blushing Brides."

June Walker, prominent New York stage actress, has been placed under contract to Metro-Goldwyn-Mayer and will have the leading role in a new season screen production, "War Nurse," this company announces.

"War Nurse" is described as a true story of a woman's side of the World War, and will be directed by Edgar Selwyn, who recently went out to the coast and has been studying film production methods at the M-G-M studio.

Ina Claire, star of stage and screen, has been signed by Paramount for the chief feminine role in "The Royal Family," which will be filmed this summer at the New York studio of the company. Miss Claire, now in California, wired her acceptance of the role several days ago. She is scheduled to arrive in New York early in August. Frederic March, now playing opposite Nancy Carroll in "Laughter" has been assigned the role of Miss Claire's screen brother — a characterization in which he scored on the stage and which won him a screen contract.

Natalie Moorhead has been signed by Mack Sennett to play the leading feminine role in a new Educational-Mack Sennett Talking Comedy, titled "Average Husbands." Selected also for important roles are Pat O'Malley and Albert Conti. The story is based on a domestic triangle situation.

With the signing of Zasu Pitts and Robert Ellis for Columbia's "The Squealer," under the direction of Harry Joe Brown, the company went on location. Jack Holt and Dorothy Revier are the featured players in this authentic action drama, which depicts life on the old Barbary Coast and is an adaptation of the famous stage play of the same title.